



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

BRIEF MENTION

Paul Gerhardt as a Hymn Writer and his Influence on English Hymnody. By Theodore Brown Hewitt (New Haven, Yale University Press, 1918). The Hymn-Books perpetuate the frequent error of accrediting a hymn to a mere translator of Gerhardt. The correction of this error in its various applications is offered in this dissertation, which is also to supply "some contribution to the subject of the relation of English and German hymnody in general, and in particular to show the great debt which the hymnody of England and America owes to the poetry of Paul Gerhardt."

A fresh interest in the hymns of Gerhardt, who has been called the David of German hymnody, was awakened in 1907 by the observance of the three hundredth anniversary of his birth. This occasion evoked biographical sketches and various monographs,¹ and Professor Hewitt's study is to be attributed to the same influence. He has selected for investigation an aspect of the subject that concerns a well-defined place of the poet in the mind of those interested in the source of some of the hymns most widely used in the English churches.

The principal portion of this treatise is, therefore, Part II, Chapter II, entitled "English Versions of Gerhardt's Hymns." It is found that eighty-four of these hymns have been variously translated into English, frequently in the form of centos, and these versions have been sought out and arranged in the order of Goedeke's text of the originals, with an indication of the hymn-books in which they were first adopted. The method of exhibiting the result of this investigation with reference to the larger number of the original hymns (pp. 36-81) is expanded in a manner conceived to be demanded by "the ten most widely translated hymns (Goedeke, nos. 10; 13, vii; 15; 16; 20; 43; 55; 68; 82; 85. Incidentally, it is to be observed that Professor Hewitt refers to Goedeke's text by page-number, not, as he should have done, by hymn-number. He does this also in a confusing manner, using 'number' to designate page, and leaving page-numbers without designation). After the completion of the list of versions, supplementary pages

¹ A previous event should also have been mentioned, for the observance in 1876 of the bi-centennial of Gerhardt's death also stimulated a new interest in his 'life and works'; indeed Goedeke's indispensable volume is significantly dated 1877. An incidental reference to the influence of this celebration is made by Samuel W. Duffield in his *English Hymns: their Authors and History* (N. Y., Funk and Wagnalls, 1886, p. 24; see also p. 166).

(135-143) are added to register "Hymns showing Adaptations of Ideas and Expressions from Gerhardt's Poems."

The outline of the plan and purpose of the treatise may be made complete. An Appendix is added consisting of "Short Biographical Sketches of Translators"; of "Tabulations," in which Gerhardt's elements of style are in part analyzed: the first 'table' shows the poet's use of alliteration, his "traditional fondness" for this Germanic feature; his use of assonance supplies material for a second table, which is followed by a third, entitled "Doubtlets of Exact or Approximate Synonyms"; still other tables are given: one to give an indication (not a complete tabulation) of Gerhardt's repetition of words and phrases, his "Juxtaposition of Words Derived from the Same Root, and Play on Words." Gerhardt's hymns are then indexed by subject (pp. 158-160), and alphabetically, with designation of place in Goedeke's text, of subject, of number of English versions, and of treatment in the treatise (pp. 167-169); and there is an "Index of English Versions" (pp. 160-167) noticed in the treatise, versions numbering two hundred and seventy-one.

Most of what precedes the principal portion of the treatise must be pronounced to be of a rather perfunctory character. The Bibliography of writings pertaining to Gerhardt (pp. xi-xiv) is of course inevitable and serviceable, but the sketch of "Gerhardt's Life and Times" (pp. 1-5) is too scrappy and restricted for a representation of the spirit and the problems of a complex period of history; and "Gerhardt's Relation to Earlier Hymnody of Germany," with respect to the Medieval and Reformation periods (pp. 6-12) bears marks of an introductory discussion hastily designed to serve an unavoidable but subordinate purpose.

Nothing new, but at most a sympathetic restatement of accepted judgments, is to be looked for in a chapter on the "Characteristics of Gerhardt as a Hymn Writer" (pp. 13-26). The subject has been so often and so competently handled that even a Trench or a Neale might despair of finding lapses of interpretation. The construction of this chapter has therefore required special care in keeping the source and transmission of accepted judgments clear and sufficiently complete. Slight inadvertencies in this matter have escaped the care of Professor Hewitt. Thus, Miss Winkworth's words have run into his second sentence on p. 13; and one might wish to have additional reference in the second and fifth foot-notes to her *Ch. Singers*. The essentials of the subject are, however, brought together with good intelligence, and the chapter offers preparation for the sympathetic understanding of the principal division of the treatise. The fundamental difference of aim between Luther and Gerhardt in composing hymns is well reported. A summarizing statement may be quoted: "We see, then, that

while the one is concerned with the congregation of God's church, the other treats of life's experiences." The 'devotional' poet, it is observed, is the more concerned with personal experience, making notably free use of the first personal pronoun. The greater strength is Luther's, the greater art is Gerhardt's, but the contrast is not treated with satisfactory fulness.

Introductory discussion is continued in a rapid survey of the literary relations of England and Germany from the early sixteenth century to the end of the nineteenth, with special reference, of course, to the use of hymns. In his survey of topics like the shifting relation between choir and congregation, and the rivalry between psalm and hymn, Professor Hewitt has not been diverted from compilation into an emotional interest, nor by a skilful articulation of historic movements has he made subjects freshly attractive. However, as he comes into contact with his chosen subject, his thoroness of treatment keeps pace with his assumed accountability. After carefully marking off the periods in which German hymns have had greatest influence on English hymnology, he takes up his task to "discuss those of Gerhardt's hymns (84 in number) which have been translated into English, and cite in most cases the hymn-books which have been among the first to recognize the excellence of the English versions" (p. 35).

The hymns of the churches have a peculiar place in lyric poetry. If the high poetic quality of the *Psalms* has been the chief influence in maintaining an exalted and imaginative note, this quality has also thru feeble and mechanical translations been depressed so as to contribute to the wide acceptance of hymns devoid of literary character. In the close association of words and music, the 'tune' has obscured and rendered negligible the 'poetry.' As a class hymn-writers have, therefore, not been poets to be critically estimated by the vogue of their compositions. The hymn has a value that is not commensurate with its conformity to the canon of the art of poetry. This special value lies in the expression and power of stimulating religious emotion, and has also a more or less definite relation to religious dogma. Obviously these qualities of a hymn are not strengthened but rather weakened by too narrow reference, in the literary and intellectual sense, to personal authorship. And so it has come to pass that the devout uses of the text have blurred strict observance of the rights of authorship. It is, perhaps, better to say that in the transmission of hymns, in adapting them to various forms of 'worship' and of doctrine, the rights of authorship are to be interpreted, by general consent, in a manner that is not applicable to other forms of literature. Protest against this differentiating law is, naturally, a measure of the hymn-writer's sense of proprietorship, which is strongest and most appropriate in poets of distinction, who cannot be expected to submit to such

infringements on most cherished rights as are made manifest in the standardized hymn-books. John Wesley protested against the 'mending' by other hands of the text of his hymns, and then set about practising the same privileged offense against other authors. This "Tinkering of Hymns," as it is called by J. Cuthbert Hadden in an article that is worthy of notice in this connection (*The Nineteenth Century* XLVII (1900), 139 ff.), is a characteristic aspect of the subject of hymns as differentiated from other lyrics.

In a strictly artistic sense the literary lyric, say of Heine, is untranslatable; for the reason implied in the foregoing paragraph, this judgment is not applied to hymns. Professor Hewitt has industriously brought together a surprising exhibit (pp. 36-143) of what in English hymn-books has been derived from Gerhardt during the last two centuries, by more or less direct 'translation,' by adaptation, by the acceptance of mood, of theme, and minor turns of thought, and by figures of expression. The results of this wide and detailed study are admirably arranged for ready reference and for general use; for want of space, the complete texts are, of course, not supplied here. Professor Hewitt's historical notes and critical comments are brief and pointed, revealing the scholarly judgment with appropriate emotional sympathy. To add one of the notes that a reader may put on Professor Hewitt's margins, reference on p. 91 to Mrs. Charles's translation of the *Salve caput cruentatum* would have been significantly helpful in the discussion of Gerhardt as a translator.

J. W. B.

The Greek Genius and Its Influence; Select Essays and Extracts. Edited by Lane Cooper (Yale University Press, 1917). An interchange of courtesies between the students of modern literature and the students of the classics, like the spectacle of brethren dwelling together in unity, is something always pleasant to behold. Classical scholars have never been behind in their interest in modern literature. In the hands of men like Livingston, Butcher, and Sir Gilbert Murray, the analysis of the Greek genius has become the vehicle for acute and stimulating criticism of the products of modern times. This is only natural, for, in a sense, we are all Greeks. Half of modern literature is unintelligible without a knowledge of Greek story; and the Greek genius is the type and standard of the genius of western Europe. It is quite fitting, therefore, that the first collection of the most significant utterances concerning the nature of the Greek genius should have been made by a student of modern literature, and should be especially designed to supply students of English in an American university with the

background of classical thought and feeling which too often they lack. Those instructors in English who seek no further than the pleasant pages of the *Atlantic Monthly* and the last rimes of Masfield for literary sustenance for their students may consider *The Greek Genius and Its Influence* rather strong meat for babes. But all genuine students of modern literature must welcome a collection, so catholic and so scholarly, which brings into their hands material, in many cases, not otherwise readily accessible.

The choice and the arrangement of the material are such as to give the book something of the value of an original contribution to the subject. There are utterances by French and German scholars here translated for the first time. These include lucid and highly readable remarks by Maurice Croiset and Ernest Renan, and a more ponderous—and more valuable—selection from that wisest and least translatable of volumes—Boeckh's *Encyclopädie und Methodologie der philologischen Wissenschaften*. This Professor Cooper regards as the most authoritative of his selections. In sheer intellectual weight and power, and a kind of philosophical accuracy in analysis, there is not its equal in the volume. Reading it is a good setting up drill for the mind. Among the less readily accessible utterances which Professor Cooper here brings forth into the light of day are two or three articles from classical journals and popular magazines, and an interesting selection from Professor Osgood's study of the *Classical Mythology of Milton's English Poems*, which originally appeared as a doctoral dissertation among the Yale Studies in English. The more sober and strenuous scholarship represented in many of these selections is relieved by the literary grace and vivacity of essays like Newman's charming description of the social life of Athens, in *Attica and Athens*, and Chesterton's characteristic animadversions on the opinions of Mr. Lowes Dickinson. Among these more literary extracts, Professor Gildersleeve's delightful discovery of the similarity between the American genius and the Greek genius is particularly interesting.

Professor Cooper's arrangement of his material is as thoughtful and skilful as his choice of it. Beginning with the more general characterizations of the Greek genius in its relation to its environment, he passes, by a natural sequence, through more specific studies of the Greek ideals, to a series of extracts emphasizing the relation of Greek culture to the development of European civilization and the life of the present.

The editor's personal conception of the Greek genius, in accordance with which he has made his selection and arrangement, is set forth in a thoughtful introduction. This includes some rather clever dialectic, showing the fallacy of the popular division between the "dead languages" and the "living languages," together with illustrations, from Greek literature, of that scientific interest in

human conduct which was one of the distinguishing characteristics of Hellenic thought. In short, the introduction is just another study of the Greek genius, by the editor himself, and is not the least interesting of those in the volume. We might question, however, his suggested application of Greek ideals to modern problems of labor and "femininism." Versatile and practical as the Greeks were, they never arrived at any working solution of their own problems of manual labor and feminine activity in the state; and, failing in this, their political organism could not survive its first brilliant and hopeful promise in the oligarchical democracy of Athens. Professor Cooper, however, very wisely suggests the application in the form of questions, without irrevocably committing himself to doubtful assertions.

The volume includes an excellent bibliography for those who seek further light on the subject. There is throughout the book a certain finish in editing and execution, and its sober distinction of form and appearance make it a worthy addition to the library of the scholar and the man of culture.

M. L. B.

Professor William A. Hervey's *Syllabus and Selected Bibliography of Lessing, Goethe, Schiller* (New York, Lemcke & Buechner, 1918) is a compact and handy compilation of data which the beginner in the field of German literature often has difficulty in finding in *Goedekes Grundriss*. "The material is intended for undergraduates of at least two grades, as well as for elementary graduate students who have not had similar preparatory training. Many of the topics will be found suitable for proseminar reports (but the difference between such a report and an essay should be emphasized) and a limited amount of such detailed guidance is not harmful" (p. 4). For each author there is a preliminary bibliographical note giving the important editions, bibliography, sources, biography, general criticism and the like, upon which follows a program of the topics for essays. Finally there is a general bibliography, together with several very useful chronological tables dealing with contemporary characters and events. The topics, which constitute the bulk of the book, are chronologically arranged and suitably subdivided. The current editions in which the work discussed may be found are first indicated by volume and page, then the sources, criticisms, etc., are similarly cited. The student's way is thus made very easy—so easy, in fact, that he may be tempted to continue too long in leading-strings. But the author cannot be held responsible for the possible misuse of his book, which, within its limits, will doubtless prove a convenient and helpful tool. The one

fault to be found with it is that the author has not brought his material up to date. And this charge does not concern minor, out-of-the-way publications, but the fundamental editions on which such a syllabus is necessarily based.

For example, the Lachmann-Muncker edition of Lessing is described (p. 5) as consisting of 21 volumes: "An index vol. is to follow; in its absence the most convenient 'working edition' is H." Now Vol. 22 appeared in 1915 (Berlin, G. J. Göschen, 314 pp.; cf. *MLN.* xxxi, p. iii). Similarly we are informed (p. 27) that Goethe's works proper in the Weimar edition comprise 52 volumes, with "supplementary and index vols. in progress." Actually, however, Vol. 53, with all the supplementary material (579 pages) appeared as far back as 1914 (cf. *MLN.* xxxi, 63). According to the accompanying announcement it is the final volume of the text proper, and only three index volumes, two for Section I and one for Section III, remained to be published. The first of these (I. Abt., 54. Bd., Register A-L) actually appeared in 1916, and the other two may possibly have been published since then. Another fundamental edition, the *Ausgabe letzter Hand*, is likewise incorrectly described (p. 28) as having appeared in the years 1828-1833. The genuine edition appeared 1827-1833, whereas volumes 1-10 with the imprint 1828 are merely a publisher's reprint without any critical value whatsoever (cf. Weimar ed. Vol. XIII, 2, pp. 139 f.). Even more serious are the antiquated references to *Goedeke's Grundriss*. For Lessing the student is referred (p. 5) to Vol. iv, pp. 132-154 of the second edition, 1892. As a matter of fact, the successive fascicles of Vol. iv, 1 of the third edition have been appearing since 1907 (Heft 1), Lessing being contained in Heft 2 and 3 (1910, 1911), while Heft 4 and 5 appeared in 1913 and 1916. The second edition has 26 pages devoted to Lessing, the third has 170. Further comment is unnecessary. In the same way, the publication, in 1913, of Vol. iv, 4 of the *Grundriss* is entirely ignored. The importance of this, the last of the Goethe volumes (cf. *MLN.* xxxi, 382) lies in its most comprehensive Goethe Index of 210 pages—as compared with 7 pages in the older edition—which makes possible, even for the tyro, the immediate finding of every contribution bearing on a given name, title, or topic.

W. K.